Issue 122 March 2014

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

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Front Cover ***Egg-cellent knotting by John Richings*** *of Wales, of gold leaf covering a 594-facet egg-shaped knot of 3 passes - spotted on Facebook. Well done indeed!*

Catalog Information
Issue 122 - March 2014

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ADVERTISING RATES (Pounds Sterling)

	Members	Non-members
Full page	50	70
Half Page	25	35
Quarter Page	15	20
Full (colour)	140	170

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ANNUAL SUBSCRIPTION RATES (Pounds Sterling)
Juniors - under 18 Free
Adullts 1-year 23 Adults 5-year 100
Families 1-year 27 Families 5-year 115
Group 10 Corporate By arrangement
The International Guild of Knot Tyers (IGKT) is a registered UK charity No. 802153

PRINTED BY GIPPING PRESS Ltd
Needham Market
Tel: 01449 721599
Fax: 01499 721372
ISSN 0959-2881

In Memoriam
Percy Blandford, Bernard Cutbush, Don Wright

We now have lost more of our premier knot-tyers within the period since our last issue. Here are some thoughts and memories of each of them.

Percy Blandford, who died on January 10, 2014, at the grand old age of 101, was a founder-member in 1982 of the IGKT and served as its first President from 1983 to 1985; his wife, Ivy, was for several years a conscientious and businesslike Guld Supplies Secretary. His life-long links with Scouting began as an 8-year-old Cub. Later, he would tell how he had founded and run a Sea Scout group in the English Midlands county of Warwickshire (just about as far from the sea as it is possible to be in England).

He was a strictly practical knot tyer and started to write about knots in the early 1930s, but it seems he never came into contact with Eric Franklin (the IGKTs second President), who contributed articles for Scouting magazine, until they came together at Guild functions. Both would contribute articles to *Knotting Matters*.

Percy and Ivy turned up to at least one weekend Guild display at Gilwell, the Scout Association's international campsite in Essex, England, in a camper van. They also hired similar transport during their yearly visits to the USA, when they travelled extensively seeking and researching further publishing commissions. As a freelance writer, he compiled his own notebook dictionary of American spelling and syntax; he even had a US bank account. Back in the UK he did his best to revise and update those classic, if somewhat lacklustre, knot books published by the Glasgow firm of Brown, Son & Ferguson Ltd. Actually, Ivy and he were a writing and illustrating team, although all of their products were published under his name.

Before the Second World War he was an engineer, but with a family tradition of craftwork and a growing interest in boating and writing. During the hostilities he served six years in the Royal Air Force (RAF) and, at one time, was the only man on a station to do the hundreds of splices in fiddly 7-strand spring steel wire, required on aircraft of that period. He was also a technical writer with the RAF (where he met Ivy). He later told me [***Geoffrey Budworth***] '*I haven't had a proper job since the war. I suppose you could say I've lived on my wits.*' After a pause he added, drily, '*Mind you, you have to have some wits to live on.*'

Percy designed more than 30 rowing, sailing and power boats [brochures produced by W.F. Harrison show 16 canoes and 35 other vessels ***including two surf boards***] notably the 17-foot twin-keeled and gunter-rigged Lysander Bermudan sloop, the plans and kits for which were sold by mail order. He created the PBK range of fabric-covered kayaks [***canoes in the listings***] that were popular in Scouting circles.

He was a prolific non-fiction author who wrote 100-plus how-to books on practical subjects as diverse as blacksmithing & metal working, the use of map & compass, technical drawing, upholstery, furniture making, and, of course, knotting and splicing. His book on netting was perhaps the first of its kind, and came about when he couldn't find one to learn from and so had to teach himself!

In speech he was often forthright and uncompromising, but never unkind or inconsiderate - an indication of the fact that he was a committed Methodist (and a teetotaller). When Ivy began to show the signs of senile dementia he determined to nurse her at home, and devotedly did so unitl she died. When last seen at a Guild weekend meeting, aged 91, he looked understandably frail - but still showed spirit and had driven himself by car just to be there!

Prepared by Geoffrey Budworth

[***See KM Issue #118 for photographs of Percy on his hundredth birthday.***]

Bernard Cutbush

Bernard Cutbush, a founding member of the Guild, sadly passed away peacefully on 26 December 2013 (Boxing Day) in hospital in Nottingham having lost his final battle with cancer.

Bernard Cutbush served during the Second World War, transporting vital supplies to troops all over the world. He took his skill and passion for naval knots into his later life, immersing himself in his hobby. Mr Cutbush became renowned as an expert knotsman and decorative rope tyer following a naval career spanning 35 years in which he became bosun of the Loch Gollan. "His job was to keep everyone in line," said son Robert Riva, 60, who has only begun to learn the true extent of his father's travels since his death.

"The navy was his life and his passion," said Mr. Riva, who lives in Surrey. "He didn't go into too much detail about his time during the war but he said he was torpedoed." Frontline soldiers relied on the Merchant Navy to take them food, ammunition and medical supplies. The seas became a battleground in their own right and merchant ships were constantly under threat of being sunk by German U-boat submarines. Mr. Riva said: "It was very dangerous for them. I think the trauma of being in the water always stuck with him. Lots of merchant vessels were sunk in the war."

On leaving the navy after a heart attack, Mr. Cutbush moved to West Bridgford to be closer to his sister, Hazel. Mr. Riva said he had learnt much more about his father since organising his estate. Mr. Riva added: "I found he had a one-day visa to Dakar, in Senegal, Africa. He really has travelled all over the world – to Australia, the Far East, Europe, Africa and South America, where he had a special connection. "He always said he would have liked to settle in Chile. There were families that used to put him up when he was there that he talked very fondly about. "He was devastated when he had to leave the navy. But it gave him the time to put some serious time into his hobbies."

Mr. Riva said his father's love of the navy could be seen through his collection of memorabilia, including ships in bottles and a host of books and diaries from his time at sea. "Hopefully, we can donate it to a museum," he said. "It would be a fitting legacy." Bernard was at the inaugural meeting of the IGKT on board MV Discovery on the Thames in London in 1982, and, until ill health prevented travel in recent years, he was a regular attendee of many Guild gatherings. Former president of the International Guild of Knot Tyers Jeff Wyatt, 72, said: "Bernard was the best knotsman and decorative rope tyer I have ever come across." His work was featured on the cover of the Ashley Book of Knots – "the knot tyer's bible", according to Mr. Wyatt.

"For those of us fortunate to visit his home it was like walking into an Aladdin's cave of the art of the sailor. I was lucky enough to have been able to spend many a weekend with him. He will be sadly missed by me and I'm sure many other Guild members who knew him."

Jeff Wyatt
Past President IGKT

Information compiled above extracted from and edited for length from the Nottingham Post and from Jeff Wyatt

Don Wright

FRIENDS
facebook.com Incredible
To all my Friends...you do not know me personally and do not know what impact you have on my life.... but we are friends in this social network .... We help each other a few times more than the people we see every day of our journey through life .... Although it is only with the items we send, comments, phrases of encouragement and support, beautiful pictures, songs that we share and inspire us .... Special friendships ..... So let's start a friendship ring .... If you are my friend, please click "like" and share it on your on the wall.

Mail received early this morning [***February 9, 2014***] from Ron, Don WRIGHT's brother.
Don died Feb. 7 after having been hospitalized since last Christmas.
I am feeling very sad. Charles [Hamel]
Don ... has given us a LOT of support over the years with donations to help with LAMIs fund raising auctions. We also have some of his work in our collection/display. He will be missed.

~~~~~~~~~~~~~~Jimmy [Ray Williams]
PAB Secretary/Treasurer

EXECUTIVE COMMITTEE REPORT

We have now held three meetings since the 2013 AGM, by Skype, which works quite well, with EC members being in four countries, and having various time differences.

Our main topics have been:

Meetings. The 2014 AGM in Chatham and half yearly meetings in Canada and Warwickshire are organised. We also have possible venues for both meetings in 2015.

T**he Bushby mariners museum document.** 30-40 members responded to the request for assistance in transcribing this and work is going ahead.

How to attract new members, particularly young ones...this is a regular discussion/ problem world- wide.

The EC has been looking into **ways to improve the Guild website** and are hopeful of having found what we need.

We are interested in the idea of **scholarship**, but as yet a workable project has not been found.

As this is the first year of having a body of Trustees, and separate EC, we are still finding our way, however feel that the EC are working well to continue running the Guild. Other members to assist in various roles/ activities would be really welcome. Please come forward if you think you might be able to help in some way, and spread the load.
For IGKT members who cannot attend AGMs or half-yearly meetings, watch out for a regular report in KM of what the EC is doing.
Sheila Pearson, Secretary EC
~~~~~~~~~~~~~~

Letters to The Editor
The Things You Say!!

Barry [Mault?] says I should email y'all, and why would I not do what Barry tells me to do? 8-)

I posted this to the [IGKT] forum in response to Jimmy's article in the latest KM. Note that the posted article has live links to a variety of relevant things.

http://igkt.net/sm/index.php?topic=4779.0

Jimmy Williams asks for ideas to increase our relevance, reach and bring in new blood (eg. kids). I've probably said much of this before, but there's a couple of new ideas, a couple of ideas expressed differently, plus you asked. 8-)

1. We should take an 'embrace and extend' attitude to knotting figures, whether they are new or enduring. We should be giving them free memberships (a year or a lifetime depending on their scale of their contributions) and, once they accept, we should resoundingly claim them as our own. - eg. **a.** Philippe Petit made a splash with his book. Fortunately he is already a member. This should not stop us from publicly congratulating him when he hits bestseller lists or best of the year lists. - **b.** Who is Grog of Animated Knots fame? Is he/she/they a person or a team or a corporation? We should find out and give the originator a membership - similarly find out the knot content creator(s) involved in Columbia's (clothing, outdoors co) knot app and recognize them; - **c.** We should give lifetime memberships + some form of award to Lydia Chen, Eun-Young Kim, and Hee-Jin Kim. Now, while they are still alive. Bruce Grant? John Turner? I'm sure there are other luminaries, equally deserving in mizuhiki, climbing, fishing, etc.

2. We should create and give out annual awards for achievements in knots, teaching, book of the year, etc.

3. A small group of guild members should stand ready to newsjack any knot-related stuff that happens. We should talk about the historical context of knotworks, we should provide how-tos as much as possible (eg. Janelle Monaé's music video, knot related home-dec trends, celebrity neck tie stuff, any cool knot-related recreations or archaeological finds, cosplay, etc.)

4. Crafts are often very silo-ed, blindered and individual. We should forge formal alliances and offer content to their newsletters and publications and invite reciprocation. Including but not limited to: The Braid Society, theoretical mathematicians + other scientists, the ropemakers, basket makers, needle workers, arborists, climbers, fishers, theatre riggers, etc.

5. Make sure the museums and media know where to go if they want accurate recreation assistance or information in general. Publish news releases when we do help (if possible) and make sure the contact information is out there, the types of expertise that is available, etc.

6. International outreach. Formally contact the Chinese knotters in China, Taiwan; *maedeup* tyers in Korea; the Spanish macramé collective; etc; etc

7. Create scout/guide leaders guides to knots. Create an IGKT demonstrators certification program. Create a best practices checklist (materials and examples to have). Teach and certify people. Support and communicate with them. Create a directory of demonstrators.

8. I'm going to plug Maker Faires in particular, again, as a young growing community open to learning exactly this kind of handcraft.

--

Carol Wang http://www.daoofsilk.com/ The Dao of Silk
http://www.chineseknotting.org/ The Chinese Knotting Home Page
http://www.skate.org/ Information for the Figure Skating Fan

Dear Lindsey:

The two-under wall knot is well known as the Matthew Walker, but the two-over crown is less well used, except decoratively and in sennits. I have recently explored the use of these two knot elements in compound knots of the lanyard variety and this has opened up a whole range of variations of traditional multi-strand knots, many of which have interesting characteristics.

The picture shows just three examples. The knot at the bottom is a Footrope Knot, but not the 'standard' Footrope Knot of ABOK #696. In this case, it is a two-over crown, two-under wall, which gives a tighter, wider, more compact knot which has flatter faces than the 'standard' knot and moreover one in which the strands enter and leave the knot in tight formation. The middle knot is a two-over crown, full Matthew Walker, which has a distinctive appearance. The knot at the top is a two-over crown, double two-under wall and is a handsome knot, in my opinion. The knot must be tied wall-crown-wall, not crown-wall-wall and must be doubled 'over' - any other way does not work.

Kindest regards,

John Heselton

Dear Lindsey,

Having conferred with Owen Nuttall, we think that Members might be interested in the following.;

Owen is quite correct in thinking that the "complication in cordage" that we now call the bowline is extremely old, and almost certainly was known to the ancient Egyptians, who had a remarkable calendar of knots, but of course they didn't know it by that name. The first English language reference to the knot, as far as is known, is in "A Sea Grammar" by Capt. John Smith, He of Virginia, and Princess Pochahuntas fame. He actually published in 1627, 17 years before Capt. Manwayring that Owen wrote of. In fact, Smith and Manwayring were friends, and some Nautical Historians theorise that Smith plagiarised some, if not all of Manwayrings work, but managed to find a publisher first.

1. Now to explain how the knot earned its present name;. Richard Henry Dana jnr. famous for his book "Two Years Before the Mast", also wrote a Seamanship Manual entitled " The Seaman's Friend" in 1879, in which he writes " BOWLINE: (pronounced.= BO-LIN.) " A rope leading forward from the leech of a square sail, to keep the leech well out when sailing close hauled. A vessel is said to be "On a bowline" or "On a taught bowline", when she is close hauled.

Earlier in 1848 Capt. Geo. Biddlecombe wrote in his "Art of rigging". "BOWLINES – The ropes fastened to the bowline bridles on the leeches or sides of the square sails. They are used , when the wind is unfavourable, to extend the windward edges of the sails [***luffs***] tight forward and steady; without which, they would be all shivering and rendered useless." I think that explains the use of the bowline, and over 200 years earlier Capt. Smith wrote, in the quaint unrestrained English of his day, his thoughts on the Knot itself thus :.The BOLING KNOT is so firmely made and fastened by the bridles into the creengles of the sailes, they will breake or the saile will split , before it will slip " Praise indeed, and I think illustrates the esteem in which the knot was held in the days of sail.

Yrs. Roger Carter.

Hello,
A short time ago we were visiting the Flagstaff Hill Museum in Victoria, Australia, where I found this remarkable Knot- , Splice-, Braided work. The Museum is a rebuild, but fortunately not in "Disney style", [as a] maritime Village with different buildings, such as a Sailmakers shop..... Later undertaken research at the museum led to the result that the object is a Barrel sling.

Thanks also to Ken Yalden, Des Pawson, and Peter Willems for the discussion via FB and Mail. Special thanks to H. S. Sheedy from the Museum for the patience to answer questions. I will make another trip to the museum in the next time, to make some drawings of it and will try to reproduce a copy of it. The Internet Address of the Museum is:
http://www.flagstaffhill.com/

Cheers Carsten Chris(tian) Meyer
IGKT Member
Victoria, Australia

The Compleat Knottologist

(from Knotty Potty &
Other Pithy Poems for Knotting Devotees,
Copyright © 2006 'Jennifer Wren')

To be the compleat knottologist
One must act as an evangelist,
An activist and a catalyst,
A hobbyist and lobbyist.

I pride myself (although prejudiced)
That I'm an individualist,
A bit of an exhibitionist,
But also a traditionalist.

Then too one must be a pragmatist,
An optimist (and a masochist),
And p'r'aps a trifle round-the-twist,
To be the compleat knottologist.
∞ oOo ∞

4-lead x 5-bight Turk's head,
With 'locking tuck'.

My Thoughts on Teaching Knots
by Gary Summers

Why teach?

We all enjoy the art of knot tying. Sharing this knowledge has been one of the most rewarding phases of my life. When learners say "I can't do that"' it's our job to show them how easy it really is. Our reward is a warm smile and a firm handshake.

I am not aware of anything that builds someone's self esteem faster or better than learning how to tie a fancy knot. After learning something like a Turk's Head or Monkey Fist for the first time, they will hold it up and say "Look what I did".

As members of the International Guild of Knot Tyers, we are dedicated to furthering interest in practical, recreational and theoretical aspects of knotting. Our aim is to preserve traditional knotting techniques and promote the development of new techniques for new material and applications.

How to teach.

Smile. My number one goal is to make it fun. We try to add as much levity as possible without being distracting. The learners need to be relaxed. When someone is very nervous, I will have them stand up, quietly, and start talking about anything except the knot. I ask their name, what they had for breakfast, anything to distract them. While doing this, I take their hands and tie the knot with them. It is amazing how well this works with someone who is new to knotting. This is"hands on" training so we are well ahead of any other type of training. Our learners have the opportunity to take the information we give them and put it to use immediately. It is never a boring note-taking class.

Personally, I got my start in the Boy Scouts of America program. They were able to give me the education I needed to become an instructor. This training has proven to be an unbelievable resource. Most of you belong to some type of group that teaches various subjects to your members. Hopefully they have programs to assist you with the different methods of teaching. If not, you can always visit your local library.

It is important to have a display. A knot board or table top display will draw attention to your work. Find a venue that coincides with your target group and ask permission to set up your display at the event even if you are not teaching. You will be surprised at the amount of interest a display can generate. Talk to your visitors. As long as they seem interested, I keep talking. When they seem to have heard enough from me, I stop. Be sure to answer questions. A display session could lead to a training session.

When teaching, you must know what you are doing. If you are not proficient in your knotting abilities, the class will know immediately. There is nothing more embarrassing than having to stop in the middle of a knot to reference a book. You must know the knot forwards and backwards. You need to be able to see a learner's mistake from any angle. Try not to read from a script. An outline is acceptable. Remember, you will need to practice your presentation. The size of your class is critical. I limit all of my venues to a maximum of 15 students. In my experience, any more and they are too far away from the lead instructor to see clearly. You need to use cordage of a large enough diameter so everyone can see what you are doing. I try not to use anything smaller than 3/8" diameter for demonstrations. Make sure you have enough material for all the students, with extra cordage [***beyond the minimum***].

It is imperative to have the group's full attention. If someone misses one word, they could be lost for the rest of the knot instruction. Here is a hint that we use. Some learners do not like it, but it is very effective. The students are not allowed to pick up their line until told to do so. You will have someone who will not obey the rule. When that happens, and it will, take their line away from them. It might seem harsh but

it does work. If someone is trying to tie the knot while you are giving instruction, they are not paying enough attention to your movements and speech. I do this with both youth and adults. Most of the time they get upset when they lose their line. With adults, I make sure to tell them "this is how I do it with the kids, when you teach them, use the same technique". Try to make the experience fun. Joke around a little. Make sure you explain this rule before you implement it. Be sure to return their line when it is time for the class to tie the knot with you.

Most of our classes have multiple teachers. One will lead the knot demonstration and the rest will "work the group". That means they walk around the students looking for problems. To do this, you need to be able to see mistakes while looking at the knot upside down, sideways, left handed and any other angle you can think of. The learners must be spread out enough so the instructors have room to move around and help them.

Sometimes one of the instructors who is working with an individual will have trouble conveying the concept of the knot or the technique being taught. We have learned to switch instructors. It is amazing how one or two words said differently can make such an impact. We explain this before we start. You do not want to embarrass any of the students. Sometimes they think it is their fault when it is not.

In most of our advanced classes we strive to have a 3 to 1 student to teacher ratio. In more basic classes a 5 to 1 ratio will work. That does not include the "lead" instructor. Their job is to explain the knot, what it is used for and give any special information. We will show the steps 2 or 3 times, depending on the complexity of the knot. We also show the common mistakes made while tying the particular knot. What not to do is just as important as what to do. This helps the learner understand the basic concept a little better and keeps them from making the mistakes. You need to remember to hold your demonstration piece high enough for all the learners to see. Don't hold it waist high. It must be at least chest high. Be sure that the students on both sides can see everything you are doing. Normally, a right handed teacher will turn their back to the students on their right. Stand back far enough so that the front row learners on the far sides can see. Try to alternate the rows of chairs for the class. Make sure everyone has a clear view of the instructor. If you can see their faces, they can see you. We then have the class pick up their ropes and tie the knot together, step by step, while the other instructors walk around and look for problems. If someone is familiar with the knot, we ask them to help their neighbor. This is a good way to build confidence and make use of your resources. When they have tied the knot, have them re-tie it. This can be very helpful when you need more time to help one or two of the other students and it gives them a little practice.

Just showing how to tie a knot is not enough. You must give oral instructions that are clear and concise. Never say something like "this side, go this way or put the end here", say "right or left, top or bottom, over the top and under the bottom". You need to be very literal with your phrasing. Don't over explain, only the basics. Ask the class if they all understand. I am fortunate to have a stand that holds a vertical spar, about a $1\ ^{1}/_{4}$" in diameter. I lash another spar horizontally to it so we can show knots in different orientations. This is a great asset. We can stand behind the poles and tie the knots without obstructing the view of the learners. Of course we are tying the knots backwards and need to explain that to the class. It is also fun. Have your students tie a Clove Hitch in their hands (horizontal). Then have them tie it on the vertical. It is amazing how difficult this is the first time. Our stand is very helpful for this and other purposes.

Always start your program with some basic terminology. Try not to confuse them. Use simple descriptions with visual references. Working end, standing end, bight or loop, turn and round turn are all phrases that are very helpful for new learners. Remember, for some of them, this is all new terminology. I try to bring in the concept of "going under the bottom and over the top to lock the knot together" as soon as possible. If someone asks "what happens if you do "whatever", have them try it. You never know what might develop!

Teaching is very difficult but very rewarding. Remember, teaching is much more than a demonstration. Just because you know how to tie a knot doesn't mean you know how to teach the knot. It is the same though; practice does make a difference in tying and teaching. Practice in front of a mirror or use a video camera. The first few times will be very funny. Relax and have fun.

When you make a mistake, and you will make plenty, have fun with it. It just shows that you are human and no matter your skill level, mistakes will happen. If you physically help a student tie a knot, untie it and have them do it them self. Don't forget to be prepared for left handed learners. You need to practice both methods.

Occasionally you will have a disabled student. When this first occurred to me, I just acted like I had the same handicap. The gentleman had lost his right arm just below the elbow. We worked on the basic Scout knots and in no time we had devised methods that he could use. Another time, a gentleman with the same handicap, refused my offer to help him learn the same knots. I just moved on to the next part of my program. You don't want to confront anyone or make someone uncomfortable.

Start with small groups, say 4 or 5 people. Teach something that you know very well. Don't try to teach too much especially to younger classes. Make sure you have handouts and/or reference material. Many times the parent organization of the group you are teaching will have their own publications showing knot tying.

Who to teach.

There is always someone who wants to learn knot tying. I have taught at many different venues, schools, county parks, libraries, Boy Scouts, Girl Scouts, a wood carvers group, a group called Noah's Wish (an animal rescue organization) and many impromptu experiences. One of my favorite teaching venues is around a campfire. All I need to do is start tying. I don't need to make any announcement. It doesn't take long before I have a large group wanting to learn. Just make sure you have enough pieces of cordage for everyone. It is a nice gesture to give some of the cordage to your new learners. I also remember when our first grandchild was born. We were in the waiting room and of course I had some cordage and books. I taught our daughter-in-law's sister a few knots. Her first comment was "I never knew knot tying was so relaxing". A famous quote "seize the opportunity".

There will always be someone you can teach. Other groups might include the Coast Guard Auxiliary, Future Farmers of America, horse clubs, just about anywhere. Everyone needs to learn knotting. I am envious of those of you who live in a seaport area. I think that would be an ideal setting for teaching. I live in the Indianapolis, Indiana area. It is the largest land-locked city in the States. Fortunately, we are supported by the Crossroads of America Council [***CAC***] of the Boy Scouts of America which covers the center 1/3rd of the state from Illinois to Ohio.

What to teach.

Each group you teach will have specific knots they want or need to learn. Find out what they are and become familiar with them. As I said before, you need to tie them backwards, forwards upside down and inside out. If it is a basic class, start there. If the group enjoyed the class and learned the basics, offer an advanced class. Previously I mentioned making it fun. I like to show how easy it is to untie a bowline after teaching it. I picked the largest man in the group and we pull on the knot as hard as possible. I usually get dragged across the room. Then I show how to untie the knot. Most of the time I get a good laugh from the learners. Laughter is relaxing. Another thing I like to do is have the learners tie a Clove Hitch horizontally then vertically. It is amazing how difficult this is to do the first time you try.

After the basics, I like to expand on them. Show how to tie the knots doubled, on a bight and slipped. Then combine all of the above. I also like to discuss the difference between natural fibers and synthetic lines. Some knots, like the taut-line hitch or midshipman's hitch hold well with two turns in manila. But in synthetic it takes many more turns for the knot to hold fast.

The next area is what I call "specific knots". If it is a sailing group, teach the knots needed that were not covered in the basic class. For Scouts, I like to teach splicing in a specific class. You can schedule more time and after you teach one splice the rest are easier for the students to learn. Remember; teach the knots that you know. Pioneering is another specific class. You will need some type of spars for the class to use and have all your lines precut and whipped. I like to screw two short spars, about 18" long, together for the learners to use. This way they can work alone and not worry about the spars slipping.

My favorite group of knots is the decorative ones. I choose about 25 knots that I really enjoy tying. We started a class in 1997 and have had great success. Our web site is www.marlinspikeskills.com. The course starts on Friday evening and runs through Sunday afternoon. It is held at a Scout camp where we have cabins and cooking facilities. We were requested by the students to add more classes. After a little thought it was obvious what to do, start a second or advanced class. Take the skills that were learned in the first class and put them to use. We make small key fobs, lanyards and bellropes. Of course the students wanted more so we added a third class. Here we teach two Pineapple Knots and make a small ditty bag. The students must design a lanyard and have it approved. We want them to make it as fancy as possible.

In the advanced classes when the learners are asked to make an item, they usually want us to tell them which knots to use. We don't. We list all the knots they have been taught and let them design the project. Many of them are perplexed at first, but they can design their own project. Our goal is to show them that they can be creative. You don't need to follow an example to the letter, add your own style.

We now teach three separate courses at the same time in the same building. Having a wonderful Scout facility is very beneficial. Of course the graduates want a fourth class, I'm working on that. Teach the knots that you enjoy. Your passion will show. You will have a better chance of not making mistakes when you are more familiar with the knot. **Practice.**

[see center spread for photographs of the Marlinespike skills class]

IGKT President's Jottings

March 2014

In the last KM I mentioned that the Mariner's Museum Library in Newport News, Virginia had started on the digitization of the Bushby manuscript which they hold. I'm delighted to report that Des Pawson has now received over 35 volunteers to act as transcribers for the 2000 pages of the document.

At the end of February we started the allocation of pages for transcription. Our Librarian, Gordon Perry, who was involved with the project from the very start has been occupied with about 30 pages and has discovered, and solved, a few of the problems the volunteers will face. The process promises to be very interesting…

The Executive Committee has been organizing things for the Guild and will report at the AGM in Chatham and also in the next Knotting Matters. As a Guild Trustee, I am delighted that the new system seems to be working well. At the risk of being boring I repeat below a paragraph from the last issue:

The Committee requests help from members in organising people to act as deputies or assistants to the Guild members who do jobs on which we all depend – e.g. Knotting Matters Editor, Membership Secretary, Supplies Secretary, Guild Librarian etc. Again, please help if you can - Your Guild Needs You! Please get in touch with the Executive Committee Secretary, Sheila Pearson on execsec@igkt.net.

This request has become more urgent since Bruce Turley will announce formally at the AGM in May that he wishes to stand down as Membership Secretary with a latest date of May 2015. After doing this essential job for very many years, Bruce's departure will leave a gaping hole in our team. If you feel that you could take on this post, PLEASE get in touch with Sheila Pearson. As members of IGKT, we will all have been in touch with Bruce at some time and he has our very grateful thanks for his long-term and un-sung work.

I am looking forward to seeing many of you at the AGM at the Chatham Historic Dockyard on May 10th. On the previous afternoon the Ropeworks are being kept open especially for IGKT members – a real treat.

Gary Summers demonstrating how to tie a French Spiral

How I Do It

by Alexander Peppe

Hello!

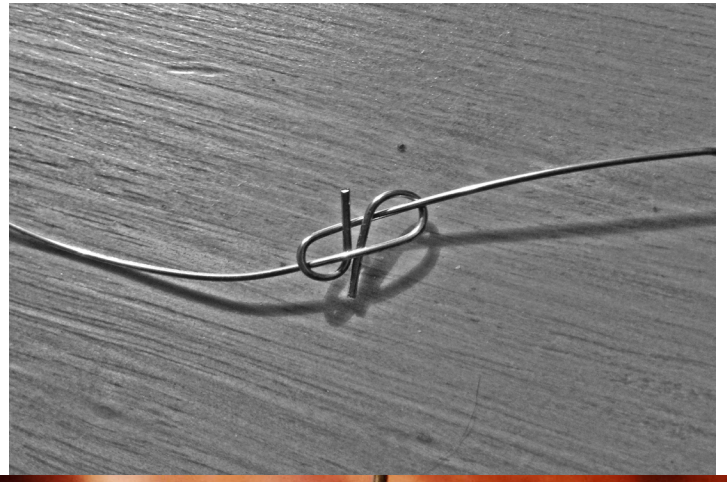
I'm a piano tuner/technician from Portland, Maine, US.

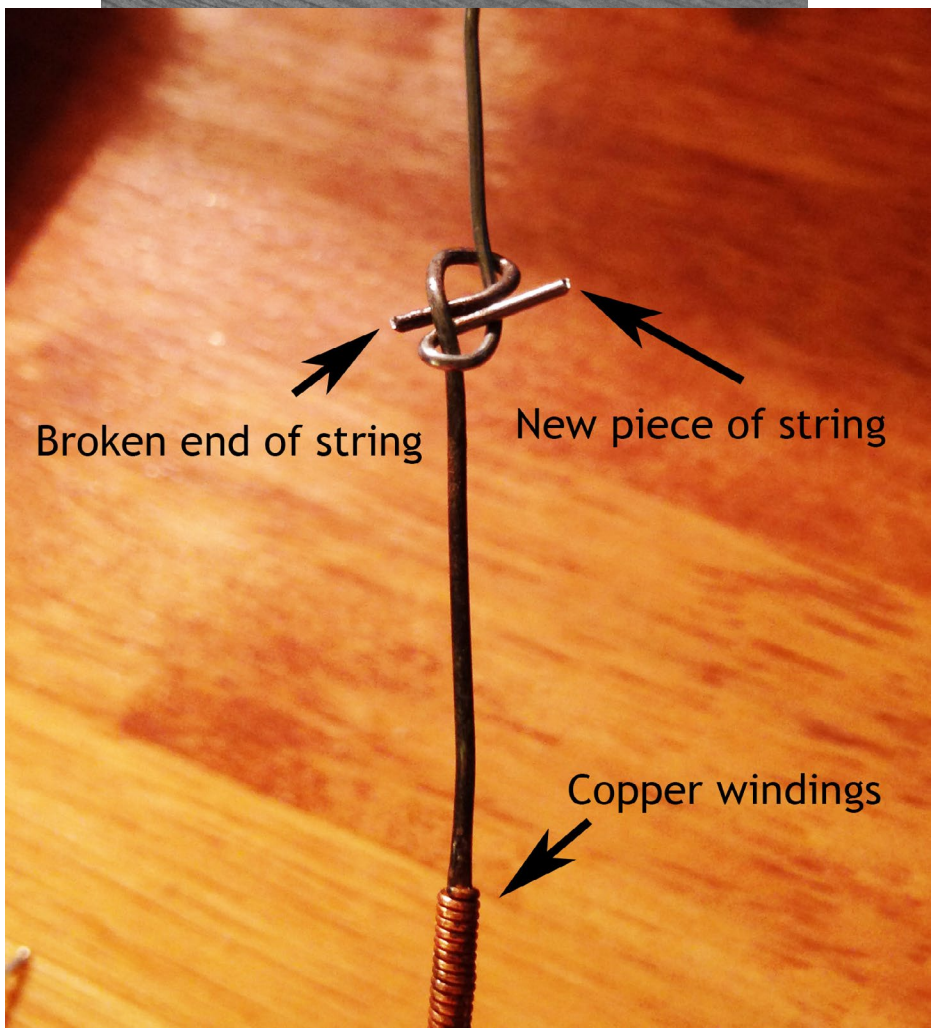
Periodically, while tuning a piano, a string will break. Treble strings can be easily replaced, but bass strings have copper windings around their "speaking" lengths. They have to be custom-made by a supplier. This leaves the piano owner with many weeks of waiting; even rush orders usually take at least a week. If a string breaks right before a performance, this is completely unacceptable.

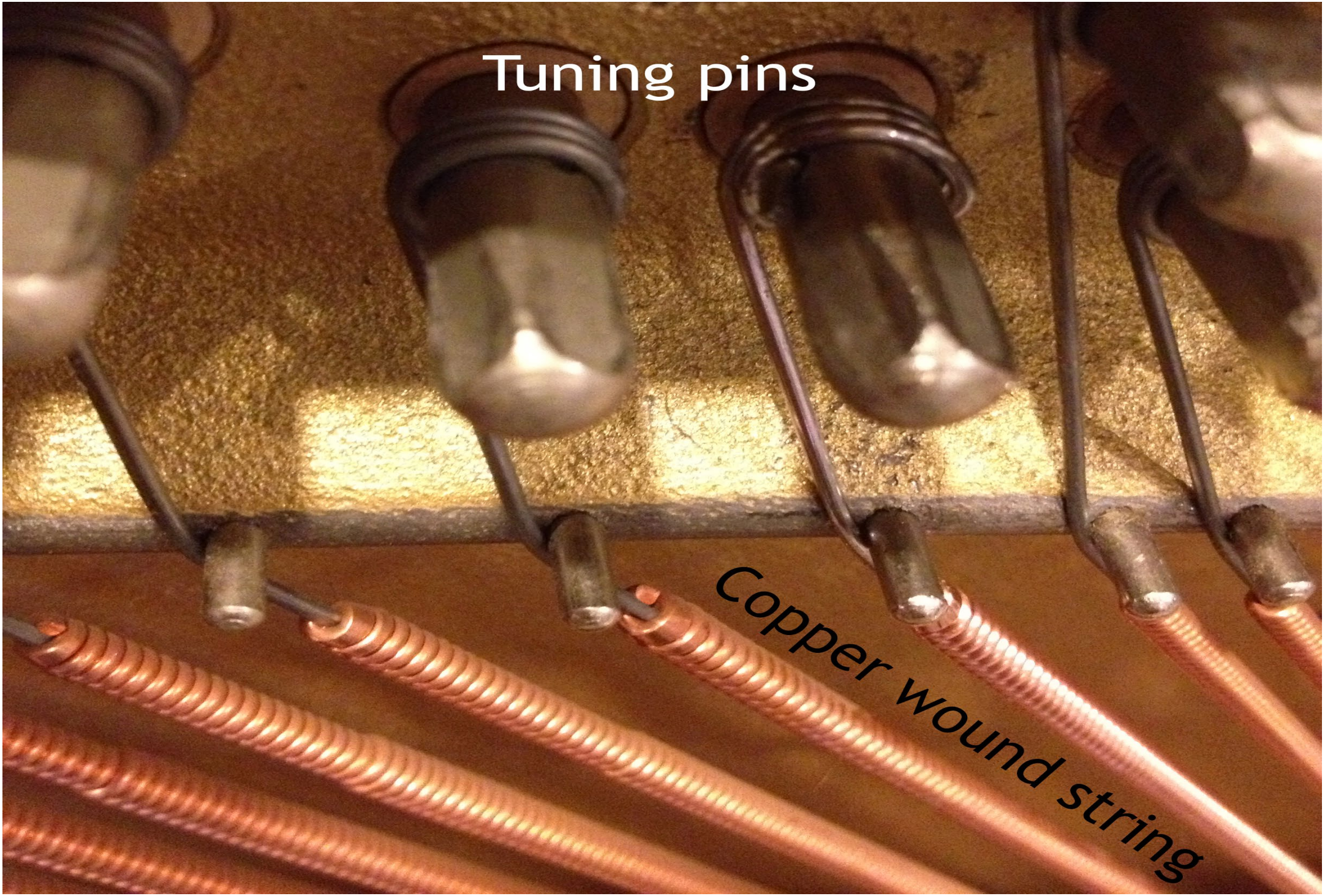
However, bass strings don't usually break in the middle. They usually break very near their tuning pins. Arthur Reblitz, in "Piano Servicing, Tuning, & Rebuilding," recommends using the "Piano Tuner's Knot" to splice a new, short piece of spare string between the broken end of the old string and the tuning pin. This knot is, basically, a Figure-8. It is no longer common, since piano technicians generally find it very difficult to tie. It relies on the stiffness of the string, and it seems at least as strong as the--admittedly compromised--material. If a second break happens, it usually occurs elsewhere. Total tension on the string is estimated by piano manufacturers at around 150-200 pounds (667-889 N).

I attach a close-up of the knot, a labeled close-up of the knot with some copper windings visible, and [***p 28***] a close-up of a new, fully functional string in a piano attached to its tuning pin (for perspective). I find this knot mesmerizing, especially because of its unexpected stability. It's simple, aesthetic, and strong. I hope others enjoy the beauty of this simple yet practical construct! Thank you,

Alexander Peppe
Piano Tuner / Technician
http://alexanderpeppe.com/
https://www.facebook.com/AlexPeppePiano
207-591-5521 Skype Free






Tuning pins
Copper wound string

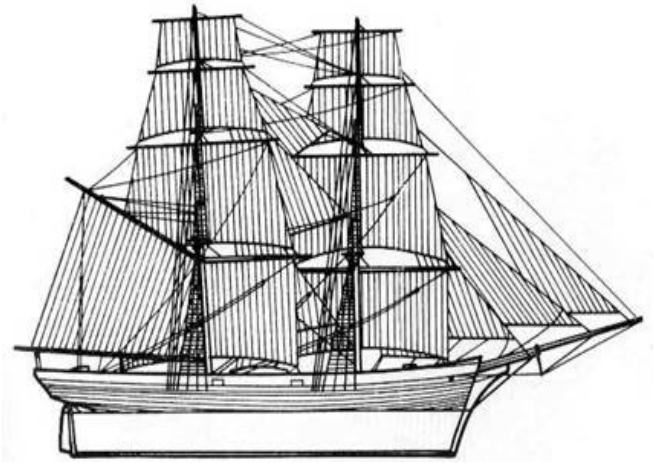
JOVIAN HEMP

by KM's science correspondent

According to Discarded Science – *Ideas that seemed Good at the Time*, by John Grant, copyright © AAPPL Artists' and Photographers' Press Ltd. 2006, the multi-faceted Dutch scientist Christian Huygens (1629-1695) believed that the planet Jupiter* with its four moons must have a plentiful supply of hemp. Given that the sole ordained purpose of Earth's moon was as an aid to navigation, he reasoned, the four Jovian moons must indicate a lot of seafarers on Jupiter, and a lot of boats, and a lot of sails; hence a lot of rope halyards and sheets, which would require a great deal of hemp. Ergo, Jupiter must have a plentiful supply of hemp.

*[We now know that Jupiter is a bloated gas giant of hydrogen and helium . . . but no hemp! It has numerous satellite moons , the Galilean four – Europa, Io, Callisto and Ganymede (the only male) – all named after mythical lovers of Zeus.]

∞ oOo ∞



19th Century brig

How I Did It

by Eric Greenough

I read Colin Grundy's interesting article (Issue 121 Dec 2013) on the public knotting activity at the Schiffahrtsmuseum; however, the Maritime Museum in Lancaster was not slow off the mark for getting our visitors into knot tying.

In 2010 I was working part time in the Lancaster Maritime Museum as an Assistant, not an exhibit (A Rusty Old Coastguard). When it was discovered that I knew something about tying knots I was asked by the Assistant Keeper, Mrs Michelle Cooper to come up with an idea to get our visitors into knot tying. After giving the matter some thought I came up with the idea for a display that combined both knot tying and allowed our visitors to handle items of practical and decorative rope-work.

The idea was then passed to Andy Hornby, an exhibition specialist, who put together the design with my rope-work items, producing a "hands on display" that has proved to be a popular activity for our visitors both young and - well - not so young. The Fleetwood Maritime Museum later adopted the knot tying section of the Lancaster display. [***Lancaster was once known as the "hanging town" on account of the many hangings performed there in the 17th century - Ed***]

The next project was the development of the "Black Swan" a working model of a square-rigger, a brig, to show our visitors where the bends and hitches on the display were used in practice and also to demonstrate how a square-rigger was managed.

Eric Greenough.

[***Collier brigs were well known in sea shanties as vessels that were used for transporting coal from Newcastle and from Lancastrian ports - was the Black Swan such a brig? - Ed***]

GET KNOTTED!
The art of tying knots dates back at least 12,000 years.
As the uses for knots grew, so did the skills of rope making. Across the world, rope has been made from whichever materials were available. Plant fibres such as flax, hemp, jute, cotton and palm leaf fibre are commonly used but leather, catgut, and animal hair such as wool and silk are also common. Modern rope is usually made out of man made fibre which is stronger and lasts longer.
This interactive is under construction – call back soon to have a go!
Can you tie these knots?
REEF KNOT
CLOVE HITCH
BOWLINE
SHEET BEND
SHEEP SHANK

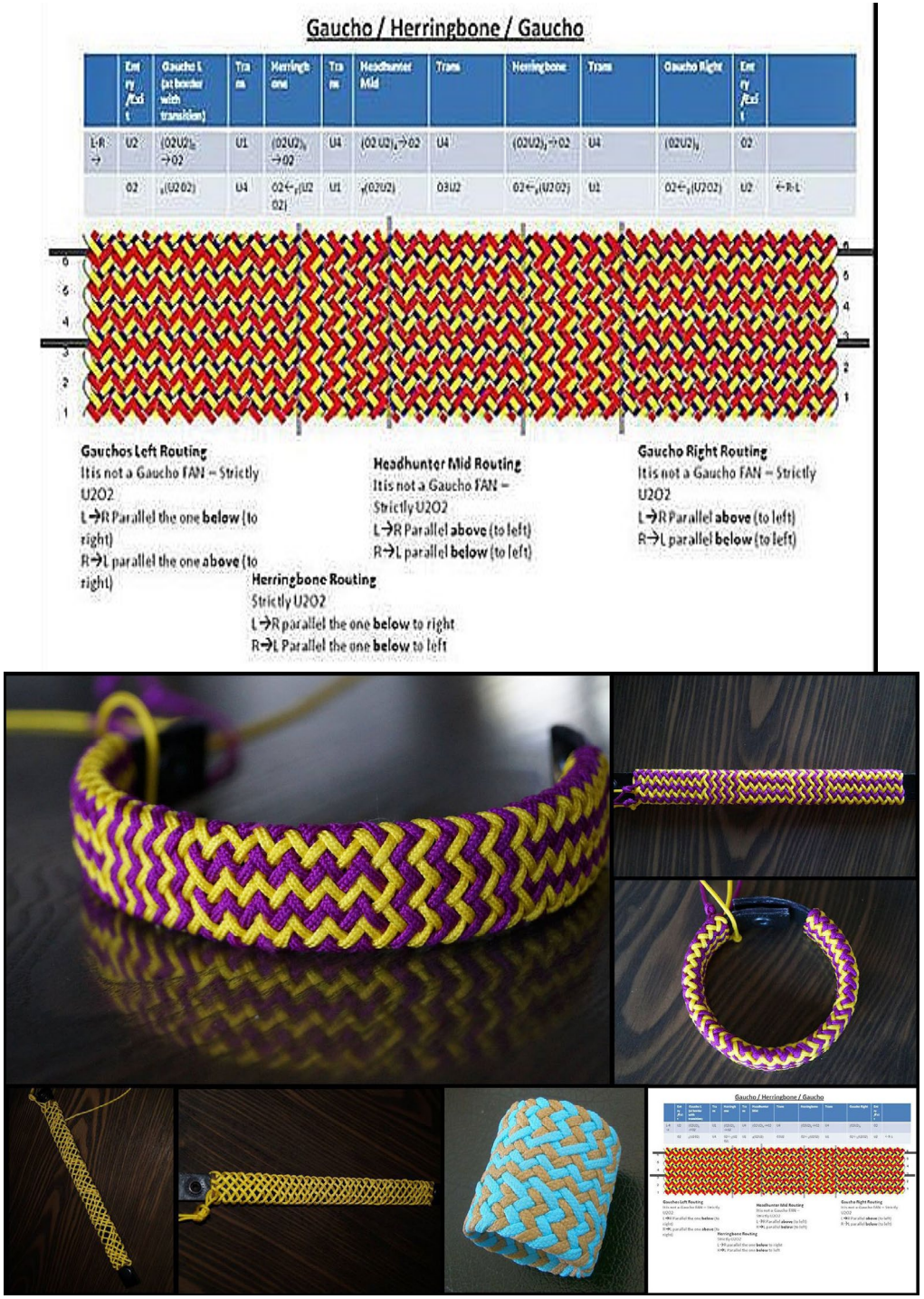
Eric Greenough's knotboard (above) and Black Swan model (below)

Dazed and Confused

by Phil Scoltock

I have only tied 6 THs including 1 Gaucho and 1 Pineapple, the rest Casa before this one. For this one I kept changing my mind, Gaucho or Herringbone!!. But seriously now. It has taken a few evenings to tie and dress, and a couple prior to that, to work out how to do it !! In my 7 weeks since doing my first TH and joining some FB groups I had never seen anything like it, then I saw Stefanos Fanidis' Ariane software so I had to work out how to make a 2 pass cylindrical knot bracelet. A long 6Bx65P Turks Head foundation with an alternating single strand Gaucho/Herringbone interweave in 2mm paracord. Here it is!

Spotted on FaceBook and copied here with permission - Ed


Gaucho / Herringbone / Gaucho
Gaucho Left Routing
It is not a Gaucho FAN – Strictly U2O2
L→R Parallel the one below (to right)
R→L parallel the one above (to right)
Headhunter Mid Routing
It is not a Gaucho FAN – Strictly U2O2
L→R Parallel above (to left)
R→L parallel below (to left)
Gaucho Right Routing
It is not a Gaucho FAN – Strictly U2O2
L→R Parallel above (to left)
R→L parallel below (to left)
Herringbone Routing
Strictly U2O2
L→R parallel the one below to right
R→L Parallel the one below to left

From the Editor's Blotter

Borrowing unashamedly (and with permission of course!) from the pages of social media I find myself in a dilemma of sorts. I lack feedback on specific postings in our magazine and am uncertain as to whether these finds are useful or productive to our knot-tyers? If you would like to see this kind of "borrowing" of previouis posts elsewhere, please let me know. If you would prefer that I stick with only your posts that you have written and sent to us, please let me know your preference?
Of greater significance at this point is that I have learned my postings are not to the point about knotting. Therefore I will, in future, only post when there is something significant to add. Bonne chance!

Lindsey

A Second Conjecture of Ashley

by Richard Ahrens

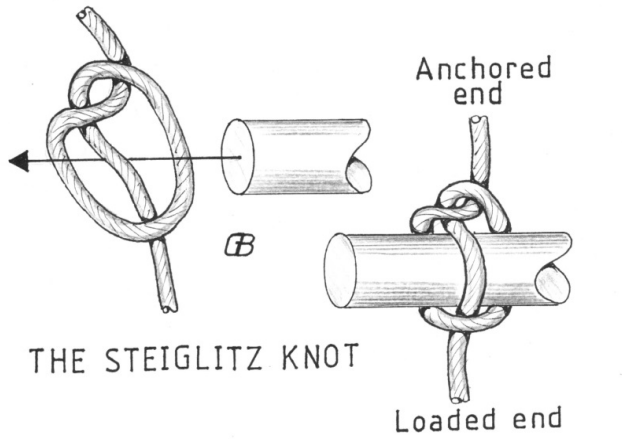
Ashley (of Ashley's book of knots) is well known for his conjecture about Turksheads. Ashley guessed correctly that any Turkshead where the number of leads and the number of bights had no common factor, could be tied with a single piece of cord. This was proved to be true in Knotting Matters 35.

This was not the only conjecture that Ashley made. On p. 360 of my edition, just before the start of Chapter 30, Ashley discusses wrapping a rectangular brick entirely in cord running at 45 degrees to the edges. In section 2240 Ashley admits that he has never found a brick that could be covered in one unbroken cord. It always seems to be necessary to introduce a sideways step in the knot to effectively start a second piece of cord. Ashley demands a lot from this knot – he expects a perfect woven cover of the block, much as shown in picture 2240.
[***continued on page 40***]

The Steiglitz Knot

from our UK Stringer

A knot may change its name – and even be treated as another knot – when tied or used differently. For example, the simple, overhand or thumb knot morphs into a slip knot, noose or half-hitch (A#43 to 48); and, tied in the bight as a 'knotless knot' become the marlingspike hitch (A# 1186, 1789 & 2030).



But the renowned weaver Archie Brennan, recommending it to hold in place shed sticks which separate warp yarns, calls it the Steiglitz knot because he was shown it in that defunct Australian gold mining town about 57 miles west of Victoria's state capital Melbourne. I'm reminded of a poem (KM #7, page 10) by the late Desmond Mandeville in which he regrets all the nameless knots … then ends:

'But worse than those that haven't any,
Some knots there be that have too many!'

∞ oOo ∞

Anchors and Frapping Turns

by Chaplain, Colonel Arnie Porter USAF (Ret.)

(All rights reserved)

The perplexed look of my sailing student who held the tiller of a Navy sailboat (Rainbow # 10) at Annapolis, Maryland, a few summers ago, was justified because the tiller was all he held.

It had no connection with the rudder. The brass fitting which attached the tiller to the rudder had broken. The boat was clearly out of control. The instructor (I hoped) was not. There was a brisk wind and we were a few hundred yards from the boulders bordering the Academy. All the other Rainbows who might have helped and had been in our way earlier were now gone. I told the guy with the tiller to drop it.

"Lower the Jib", I said to one student.
"Lower the main", I said to another student.
"Lower the anchor", I said to the third student.

After that, everything went normally. The students at first thought it was all a drill which they greeted with mild cooperation. When they realized it was no drill they really responded. The jib student got the jib down and out of the water. The main student said, "Which one is the main?" Later he said he meant, "Which one is the main halyard?" He also said my pointing at the main was not helpful. The anchor student couldn't find the anchor. Muffled shouts came from the cuddy cabin where he was searching. When he came out he said, "Does the anchor look like an anchor?" I looked at him. I wondered if he thought the Navy, like the ancient Vikings, used anchors which were big rocks. "Yes", I said, "If there is an anchor it will look like an anchor." Finally in the aft lazaret the anchor was found, carried forward and lowered, stopping our drift to shore.

The students and I had come a long way from our start together. From, "How much have you sailed?" "I water ski." And, "Hay, he wants us to turn, are you guys ready?" Now they could tack in a little less than 180 degrees. (Ninety degrees is the goal) But what next? Incredible! Still no Rainbows, which might have helped, in sight. In my sailbag I had several lengths of light line which I had brought along to demonstrate knots. Using the line I lashed the tiller to the stem of the rudder. Our firsts efforts were wasted because it was difficult to tell from the stem which way the rudder was aligned and on rainbows the rudder will rotate 360 degrees. Inadvertently I tried to fix things with the rudder pointing forward, 180 degrees off. The odd pressures finally told me to lash the rudder when it was aligned correctly toward the rear of the boat.

We tied a line to the tiller, took the line diagonally across the square stem, vertically around the tiller, and then diagonally across the stem back to the tiller. When we came to the end of a length of line I fastened it to the next length with a sheet bend, tied by the weaver's method, and went on lashing. Hard to visualize and harder to do, but we did it until the stem head was barely visible.

Then the student genius who had been helping with the lashing said, "Now for some frapping turns." He looked at me to see if I thought he was swearing. "Do you know what frapping turns are?" he asked. Frapping turns! I did know what they were. O thank God for frapping turns and for this student whose unexpected knowledge was just what we needed. (See pages 342, 345, and 541, The Ashley Book of Knots) We put on as many frapping turns as we could, carefully tightening each turn, and finally securing the lash-up with some half- hitches.

The wind was blowing directly in the direction we wanted to go, back to the marina so it would be a run with little strain on the rudder-tiller connection. O.K. now. "Raise the anchor." "Raise the jib." Start the run easy. Use as little strain as possible. "Raise the main." Too much pressure. "Lower the main." Under jib alone we ran for the mooring and got it the first try with only a minor tug of war won by the desperate students. We secured the boat, unlashed the tiller and the launch brought us ashore. The marina manager said, "You must have had a hell of a time getting back." I agreed. He offered me another tiller but it had a crack in the brass and he advised against it. "Thanks, no," I said, "I don't want to do this again."

Lessons learned.

1. Always make sure you and your crew have an anchor located and ready for use before leaving the mooring. I've sailed at Annapolis more than thirty years and needed an anchor only once, but then the need was urgent.
2. Always have at least one member of your crew who knows how to apply frapping turns.

####

Edwin (Arnie) Porter, Sailing Instructor and Knot Tyer, Alexandria VA

[continued from page 35]

Each of the eight corners is a 3-fold point of the weave and the rest of the block is covered in a regular under-and-over weave. Every part of the block will be covered by exactly two layers of the knot.

In this article I intend to show that Ashley was right again and it is always impossible to cover a rectangular block with one cord in this way. I will produce a proof by contradiction which means: I suppose a suitable covering has been made and then show that this leads to an impossibility. I begin with a couple of observations:-

1. I will completely ignore the under-and-over weave of the knot. I propose to show that, even without weaving, a wrapping of the block is impossible. This is not a liberty because if the thread path could be achieved, then the weaving could be imposed later without difficulty. In fact it might be easier to imagine that we attempt to wrap the block with a flat ribbon instead of a cord.

2. Ashley has demanded a lot of symmetry in this knot. In fact, if I draw any face of our block it is possible to draw two lines of symmetry through the centre of the face (see Figure 1). To the right of the N-S line is an exact reflection of the pattern of ribbons to the left of this line. In fact, it might be easier to think of the line as representing a whole plane which divides the block into two halves reflected in this mirror. Similarly the E-W line is best thought of as a mirror dividing the block into two identical halves - a top half and a bottom half.

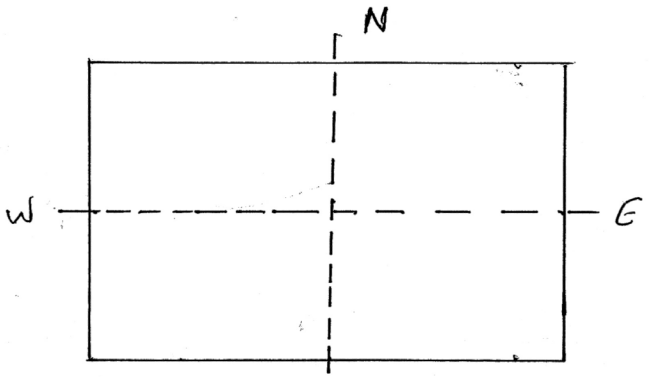


Figure 1.

We start by supposing that the brick is perfectly wrapped in ribbon, and that the centre of one face looks like Figure 2 below. The centre of the face is shown by the dot and a line of arrows has been drawn along the centre of the ribbon, giving the entire length of ribbon a direction. Call this piece of ribbon, from South-West to North-East, the first ribbon.

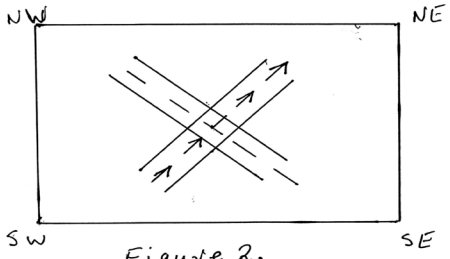


Figure 2.

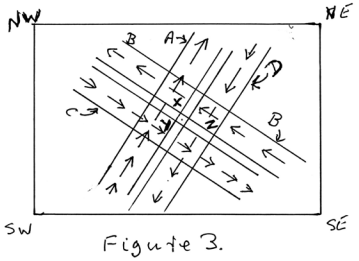


Figure 3.

Now the second ribbon that crosses the first, from North-West to South-East, will be oriented in one of two possible directions by the arrows down its centre. Suppose we have two perfectly trained ants that will crawl along the centre line of the ribbon at a constant speed. If the second ribbon passes from North-West to South-East we start the two ants at the centre of the face, and one ant travels forward along the arrows while the other goes in the reverse direction on the second ribbon. Thus the two ants are moving in opposite directions at different parts of the same ribbon (remember we assume there is only one ribbon). Eventually the two ants will come face-to-face. At this point the ribbon must cross the vertical plane of symmetry at right angles because the two ants have been describing perfect mirror images of each other's routes, (a consequence of the symmetry stated above).

But the ribbon is always at 45 degrees to this plane of symmetry. No suitable point exists for the ants to meet! If the second ribbon is oriented from South-East to North-West, we start the two ants from the centre again. Again we send them in opposite directions along the ribbon until they meet face-to-face. But this time they describe symmetric paths reflected in the horizontal mirror. Once again no suitable point exists for this meeting! There is one other situation that might arise. Suppose every face has a centre which looks like Figure 3. I have drawn an orientation along the ribbon starting at 'A', and it follows that this orientation must be as I have shown, for the ribbons 'B' and 'C'.

If the arrows were in the opposite direction at either 'B' or 'C', we could employ a pair of trained ants in symmetric paths, starting from 'X' and 'Y' respectively, to show impossibility, just as in the earlier part of this article. Now that we know the orientation of ribbon 'B', we can also deduce that ribbon 'D' must have the arrows running as I have shown (assuming a perfect covering) because otherwise we could employ a pair of trained ants starting at 'Z', to show impossibility.

Now we need only one trained ant which will follow the arrows down the centre of the ribbon. We set the ant off along ribbon 'A' and wait until it returns to the centre of this face. If the block is perfectly covered , then the trained ant will walk the entire length of the ribbon. We wait to see which ribbon is the one which first carries the ant towards the face centre. (The word 'first' is important here.)

1. If the ant returns along ribbon 'A' then it is about to set off along exactly the same path. It will continue repeating this partial covering for ever,
2. If the ant returns along 'B'. It will now embark on a path which is the mirror image of the path it has just done, but reflected in the vertical mirror of symmetry. Eventually it will return to the centre but this time it will be about to start again on ribbon 'A' It will never touch ribbons 'C' or 'D' before returning to its start at ribbon 'A'.
3. Similarly returning on ribbon 'C' will leave 'B' and 'D' untouched, but this time the path is reflected in the horizontal mirror.
4. What if the ant comes back on ribbon 'D' ? This time we just imagine that the path just completed by the ant is reflected twice – once in each of the mirrors of symmetry. This is exactly the same as imagining the whole block rotated by 180 degrees about an axis perpendicular to the face we are looking at. Now the ant is about to set off along this rotated path. Eventually it will return to the start and begin its route along ribbon 'A' again without touching either 'B' or 'C'.

In all these cases we have reached an absurdity. I deduce that no perfect covering in one strand is possible. It is my belief that Ashley simply demands too much symmetry from this knot and that is why it cannot be tied.

Future Meetings

2014 AGM

The next Annual General Meeting of the IGKT will be in The Historic Dockyard, Chatham, Kent, England (website http://www.thedockyard.co.uk/) between **Friday 9th May and Sunday 11th May 2014.** The AGM and displays will be in the Dockyard Church. The Rope Makers are giving Guild members a demonstration of the **Rope Walk at 1400 on Friday 9th May**. The **AGM will be at 1000 on Saturday 10th May.** The Knot Tyers Supper will be in the Museum Restaurant, Wheelwrights, on Saturday Evening. The weekend will end at 1300 on the Sunday.

Details were sent out with Knotting Matters 121 and are posted on the Guild Website. Please register with Clive Sandrey, Executive Committee Chairman, email clivesandrey@gmail.com or Tel 01454 415441 or 15 Spey Close, Thornbury, BS35 2NR, UK by 26th April 2014.

Welcome and Bienvenue!
KNOT TYERS AROUND THE WORLD UNITE
in Hamilton, Ontario Canada for the 2014 I.G.K.T. Semi- Annual Meeting to be held from Friday, October 3-5, 2014
MEETING Agenda and Activities
Thursday, October 2 - Day trip to Niagara Falls
Friday, October 3 - 10:00 am until 3:00 pm Set up knotting displays at Dundurn Coach House
12:00 noon Workshops
7:00 pm Delegates "Welcome Reception" at Visitors Inn Conference room
8:00 pm Presentation by Mr. Gill Bibby from the Hamilton Scourge Project. These unique shipwrecks are the only complete 1812 warships in the world and are sitting in about 100 meters of water in Lake Ontario. City of Hamilton Cultural Services is guiding the project while working with other levels of government and a private proponent (the Hamilton/ Scourge Committee).

Long before the sinking of the Titanic, two American schooners, the Hamilton and the Scourge , capsized in Lake Ontario in 1813. Using first-hand accounts and sonar technology, these wrecks have been found and investigated. Click on the following link below to visit the wrecks, learn about underwater archaeology, and step back in time to the War of 1812. www.hamilton-scourge.hamilton.ca/

Saturday, October 4 - 10:00 am until 3:00 pm Public Open House of member's knotting works at Dundurn Coach House
2:00 pm Skype meeting with I.G.K.T. (tentative time)
7:00 pm Members Dinner at the Dundas Air Force Club. Immediately following dinner, we will be drawing for the donated prize table.(donations are gratefully accepted) This facility will be available after dinner until midnight for members to mix, mingle. The Southern Ontario Knot Tyers will also have a little surprise entertainment for our guests.
Sunday, October 5 - 10:00 am until 12:00 noon Public Open House of members knotting works at Dundurn Coach House
The Southern Ontario Knot Tyers wish to thank all our I.G.K.T. members, in advance, for making this International event a success. The S.O.K.T. is honoured to be the host to the best Knot Tyers in the world. We also wish to extend a very special thanks to the International Guild of Knot Tyers for entrusting us with this venerable event. Finally, we recognize the Corporation of the City of Hamilton for their ongoing support, help and warm welcome towards our guests.
If you have any questions, please Email us at: southern.ontario.knotyers@gmail.com
or write to us c/o: John Staley
109 Clifton Downs Road,
Hamilton, Ontario,
Canada, L9C 2P5 Telephone # 1- 905- 389-2508
For Registration details, visit our website at: www.knotcanada.com/

ATTENTION KNOT TYERS
Share your knowledge - Volunteer to run a workshop!
Sign up on Conference registration form

Branch Reports

WEST YORKSHIRE BRANCH

We have just had our first meeting of the year with the theme "knotted related items we collect". It's quite surprising how these items mount up:- things such as jewellery, table cloths, bedding, ornaments and clothing, all with a knotted theme. It just goes on.

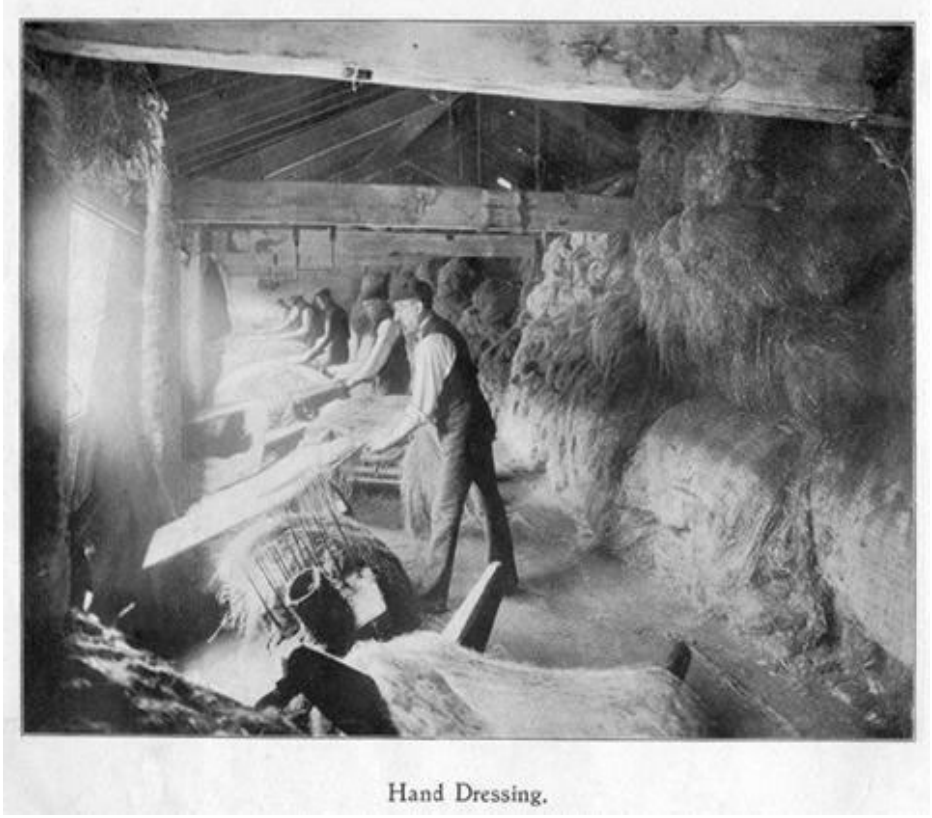
The attendance at our meetings is regularly twenty plus and it is lovely to have so many regular attendees. New members are always welcome too. We have some dates for outings on this years calendar and they are mounting up.
May 3rd Skipton Canal Festival
May 26th Newton-le-Willows (with North West branch)
June 28/29th Leeds Waterways Festival
July 5th East Ardsley Scout & Community Gala
August 2nd Aire Valley Boat Club
August 16 Rodley Nature Reserve
August 30/31st Brighouse Waterways and Folk Festival
November 23rd Branch Meeting

These are all the bookings that we have to date but there will be more. Most are appropriate for other members to come along to. Ring me if you are interested.
David Pearson

North West Branch is holding a Knotting weekend at the Shady Oak pub the weekend of the 21/22 June 2014. 12.30 to 5.30 pm both days. there will be demonstrations both days on Mat making ,Side fenders Net making and others to be arranged. There will be a six knot Challenge on both days with a prize for the fastest time each day. The Shady Oak is a pub by the side of the canal ,there is a camping site run by the pub. the address is Shady Oak ,Bates Mill Ln., Tiverton, Tarpoly, Cheshire CW6 9 UE. Enquires about the day e/mail rope.what.knots@gmail.com

Ancient Practice Continues Into The Present

Photograph from the Past



Hand Dressing.

Hand dressing of fibers is still possible today [***dressing includes breaking, scutching and heckling***], but is likely to have been surpassed today by machine methods, instead of being done, as here, by hand. The men are believed to be heckling the fibers or removing the last of the straw from the fibers by drawing a sheaf over a bed of nails set vertically.

Alaskan Branch
Every Thu. evening 6:00 to 8:00
Anchorage Senior Center
1300 E 19th Ave., Anchorage, AK
Contact Charles Rigden
Tel: (1) 928/231-4775

East Anglian Branch
Contact: Des Pawson
Tel: +44(0) 1473 690 090
e-mail: des@despawson.com

French Branch
Contact Jean-Pierre Durand
06 64 00 66 91
durand0547@orange.fr
www.igktfrance.com

German Branch
Contact: Andree Treffenfeld
Hermann-Lons Str 3C, D-24558
Henstedt-Ulzburg, Germany
Telephone: +49 (0) 172 4156789
Email: info@knotengilde.de

Midlands Branch
The Old Swan, Netherton
Contact: Bruce Turley
Tel: 0121 453 4124

Northwest Branch
Contact: Dave Walker
Tel: 01244 682 117

Netherlands
Every last Saturday (except Dec.)
De Hoop, Rotterdam
Contact: Frits Ottens
Tel: +31(0)587850011
Fruitstraat 58, 8933 GR Leeuwarden, Netherlands
E-mail: frits.efina@telfort.nl

NAB - Mid-Atlantic Region
Contact: Michael Pollock
See handbook for details

NAB - Knot in the Middle
Contact: Rusty Helms
See Handbook for details

Pacific Americas Branch
Second Tuesday of each month
At the Los Angeles Maritime Institute (upstairs)
San Pedro, California
Contact: Jimmy Williams
Tel: (1) 310/679-6864
e-mail: igktpab@gmail.com

Solent Branch
Second Tues. of even-number months
Fareham Sailing and Motor Boat Club
Fareham, Hants, UK
Contact: Ken Yalden
Tel: +44(0) 23 9225 9280

Surrey Branch
Meetings are held at Guildford District Scout Centre, Nightingale Road, Guildford, starting at 20:00 hrs. Please phone for more details
Contact: Howard Denyer
Tel: +44(0) 1483 536 401
www.surreyknots.org.uk

Sweden
Contact: Christoffer Åström
Tel: +46 736 381 731
E-mail: christoffer@knopar.se

West Country Knotters
Last Sat. of odd months @13:00 hrs
The Benjamin Perry Boathouse Activity and Training Centre
Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ
Contact: Richard Hopkins for directions
Tel: 0117 986 7146
May be subject to change - call first

West Yorkshire Branch
Contact: David Pearson
Tel: 0113 257 2689

Back Cover - A handsome covering to a post on the deck of R Hammond's property in Queensland, Australia